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THE ATELIER

PEN DRAWING FOR PHOTO-ENGRAVING.

XI.

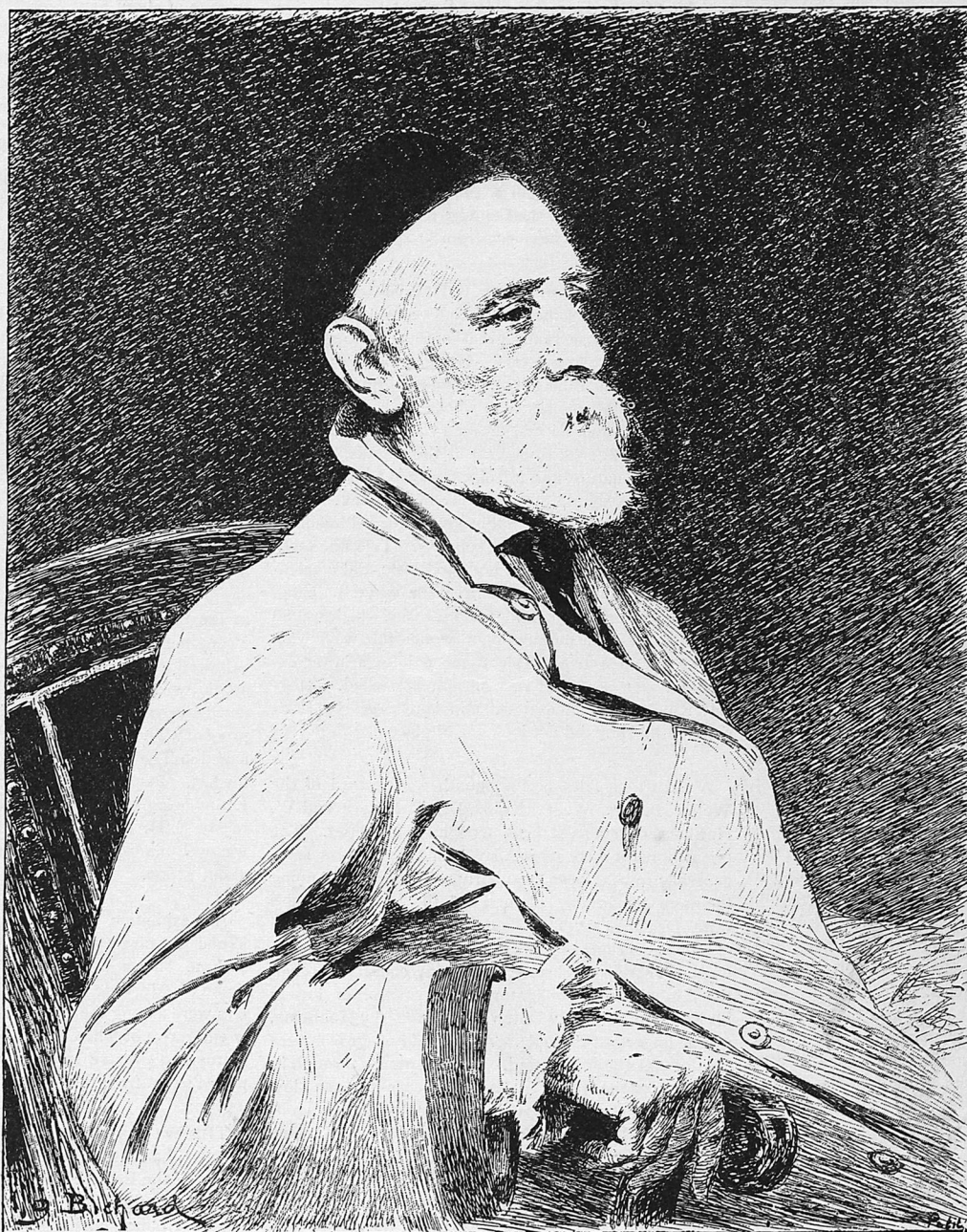
THERE is nothing, perhaps, which has given me more satisfaction as a teacher than the opportunity afforded me lately of examining the work of a score or more of students in pen drawing, who for the past year have been diligently at work with pen and ink, carrying into practice, with more or less success, the instructions set down in the present series of papers. For the most part the examples shown me were very creditable; it is really surprising to note how intelligently some of the technical hints have been applied. On the other hand, I am bound to say that two of the most important rules that I have laid down have in several cases been flagrantly violated. I refer to the rule of keeping open the lines in cross-hatching and to the rule (even more important) of making *all* lines *jet black*. No drawings in which these conditions are not fulfilled need be expected to yield satisfactory reproductions. Drawings have been sent me in which the lines in cross-hatching meant to represent a gray tint were so close together that they would, in the event of the slightest reduction in reproduction, print solid black! Other drawings showed about two thirds of the lines a rich black and the other third pale brown or a faint gray. This was especially likely to happen in landscape work, where distance, hills and sky had to be represented, while in figures the draughtsman, hoping to get delicacy thereby, would use pale lines in the modelling of the face. Let me repeat: all such lines must inevitably come out "rotten" (*i.e.*, broken) or not at all on the photo-engraved plate. Your lines must be *black*, and to ensure this you must use absolutely black ink. Ordinary writing ink will not do; it is *blue*, not black, and is dangerous on that account. An example of what is meant by keeping your lines open or separated is seen on the back of the neck of Ulysse Butin's masterly "Head." To return once more to the vital subject of blackness

in all lines meant for reproduction by photo-engraving, I would say that sometimes at picture exhibitions we see charming examples of pen work by celebrated French artists, in which very delicate effects are obtained by pale pen lines and sometimes by the addition of a slight wash of color; but these must not mislead the student, for they were not intended for reproduction and could not be reproduced—at least, by any line photo-engraving process. Sometimes you will see, too, pen drawings with messy effects that *have* been reproduced. But the artist took a great risk in the matter and en-

drawing, illustrations have frequently been reproduced in these articles containing some very subtle and delicate "handling," which, though, artistically considered, extremely valuable, would be altogether unsafe for the novice to use as a guide or seek to imitate. It is the purpose of the present paper to endeavor to correct, as far as possible, whatever misleading impressions those illustrations may have given rise to.

The illustrations now given are intended as specimens, on the one hand, of the very best work; on the other, as examples of "what not to do." The "Portrait

of George Frederick Watts, R.A.," by Richard, showing rare subtlety in treatment, may justly enter into the former category. The lines in the background represent as even a tint as could be had by wood-engraving, yet they have not the stiff, labored, mechanical effect which pen lines representing an even tint are apt to have. They are quite regular yet very free. The work on the coat, shirt-sleeves and hands is almost as delicate as a pencil drawing; so also is that on the face, though, viewed from an artistic standpoint, the criticism might justly be made here that the forehead and brow are defective in modelling. The head, as a whole, is a trifle ghostly. It is likely that the artist introduced more lines into the head than appear, and they were accidentally cut away by the roulette. It will be seen that that little instrument has been used very freely on the head and coat. The drawing at first sight seems slight, but it is full of suggestiveness, full of form, of atmosphere; there is space behind the head and in the background. Yet with all this a drawing made in a similar manner would never be accepted by a newspaper editor, and would have but little chance of being used by any periodical. It needs the most careful printing and very fine paper



PEN PORTRAIT OF GEORGE F. WATTS, R.A.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING.")

tailed extra expense for retouching the plate, which is always displeasing to a publisher.

It is quite possible that while I have been explicit in my directions in the text, the illustrations given with them may have at times been misleading. Desirous of giving examples of the best work obtainable in pen

to present the picture as it appears now. The lines in the background would run into each on poor paper and the rouletted lines would blot by careless printing.

As I have already said, illustrations have been given in these articles which, although admirable, artistically considered, are by no means safe guides for the novice.

Parts which in the large drawings from which they were taken were quite correct, under the reduction to which they were subjected would become more or less blurred and blotted; for it must be remembered that while with photo-engraving a very open drawing may be much reduced in reproduction, that with too much reduction the effect may be entirely spoiled. If the portrait of either Watts or Daudet, given herewith, were to be reduced to, say, two inches wide, the result would be deplorable. The "Head" by that much-lamented French artist, Ulysse Butin, is given in contrast to the portrait of Watts. While the latter could be printed only in, say, five per cent of the periodicals published in the United States, the former could be printed in ninety-five per cent. Almost any country newspaper could use it with success. True, with much reduction the eye would come out badly and the shadow above the nostril would blot, but the lines in the hair, forehead, neck and coat would all preserve their character and force. The solid black on the hair, under the ear, on the strip of waistcoat, or under-jacket shown, is used with wonderful discretion. It is not extravagant to say that this drawing might rank with the best pen studies by Michael Angelo, Da Vinci and Albert Dürer. I would advise every student to copy the head with a stub pen, or, better still, an old-fashioned quill pen. Such treatment would be eminently suitable for large cartoons for newspapers and character sketches. It would be found, perhaps, a little coarse for fine portraiture.

The portrait of Alphonse Daudet, by De Liphart, reproduced herewith, fulfils all the requirements of delicate *finished* work. The hair, beard and coat are treated admirably. The modelling on the face is, however, of that fine kind that it would not be advisable to imitate too closely; the student should make his lines fewer and more far apart than those seen here. The original drawing was probably at least as large again as this reproduction, which is a reduction of a reduction, in the course of which the fine lines on the face have lost a good deal of their sharpness and been brought too near together for even such good printing as they receive in *The Art Amateur*. A careful comparison of the three plates here discussed will show that while they differ considerably in the final effect, yet the method of treatment differs only in degree; it is essentially the same in each. Examine for a moment the coats in both,

and you will see that the lines upon them are dissimilar only in thickness. The portrait by De Liphart

"The Quay," by A. Brun, is much smaller than as originally drawn, but the lines will all be found to be "open." Careful scrutiny of the lines making the shadow tints on the bales and boxes to the right will give the reader a very good idea of what I may call "engrivable" lines. They are of the same sort as those used on the casts illustrating my first paper. Let the student observe those lines closely and employ similar ones until he can get such effects as the artist has here produced before he attempts freer and less regular cross-hatching. There are some vigorous contrasts of light and shadow here, a fine effect of sunlight, a painstaking rendering of "values." Note the different intensities of the shadows on the man who is carrying a basket on his shoulder. He is all in shadow, yet we have six different degrees of blackness—the basket, the slight shadows on it, the man's arm, the shadows on the shirt and trousers. The local coloring, too, has had its share of attention. Note the sails, the horses, the clothing of the figures.

The drawing, "By the Sea," by E. Duez, is one of the finest illustrations reproduced in these papers. It is, in the first place, a wonderfully correct drawing—honest, direct, without "chic," yet ideal withal. The composition—with the flowing lines of the figure, the long stretch of horizon unbroken save by the undulation of a sand bank, at the right, the bit of spiculated brier with its tortuous lines, like a Japanese decoration—in all respects a marvel of beauty and grace. The precision with which the outlines are drawn, the contrasts of light and shade, the delicate treatment of the blonde hair, the suggestive way in which the embroidery is treated—all show the master, and teach a valuable lesson in pen drawing.

We seldom find the combination of delicate lines and solid blacks so well balanced as in this masterly portrait of the celebrated Vierge by S. Vierge, given as the frontispiece this month. The sketcher has caught much of the manner of the master whom he delineates. At first sight one would suppose the solid black on the undercoat a bit of bravado on the part of the draughtsman, perhaps nothing more than the continuation of a blot which may have by accident fallen from his pen. Whatever may have been its genesis, you will see how it has been made not to outweigh the other parts of the drawing, by the artist adding other solid blacks on the lapel of the overcoat and in the hair.



WHARF SCENE. PEN DRAWING BY A. BRUN.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING.")



PEN PORTRAIT SKETCH BY E. DUEZ.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING.")

drawings; it was an excellent example of artistic pen work—at once strong, finished and delicately handled,

ing other solid blacks on the lapel of the overcoat and in the hair.

ERNEST KNAUFFT.

It is a good plan frequently to compare your work with the original by placing them side by side. To view your effort in this way will prove as useful as a looking-glass for detecting faults and suggesting improvements. A student should not endeavor to idealize his subject much, for by so doing he is apt to lose the characteristics of his model and so weaken his work.

* * *

It is a mistake for a beginner to place a model in a position difficult to retain; the more natural the pose the easier will it be for both student and sitter. It is an excellent plan to make a few small rapid sketches of

expressed by the manner in which they are made to hang. Flaxman, in his admirable lectures on sculpture, says that "drapery as a medium through which the human figure is intelligible may be compared with speech by which ideas and thoughts are perceived."

* * *

It is good practice to make studies from drapery placed on a lay figure. However correctly the model may fall into a pose after resting, it is palpably impossible to rearrange exactly the drapery; therefore always catch at a good effect when you see it; put it in with decision, and finish it up as far as possible on the spot.

erly manipulated it must be admitted that stumping is capable of representing the texture of the flesh far better than the point. It is also less tedious. An equal degree of finish may be attained by either method. It is contended by some that in the hands of a beginner the stump is dangerous, because a generally satisfactory effect can be gained with it, while much of the detail is slurred over, which is not the case when the point is used. There can be no question that an intelligent and carefully finished drawing with the stump is far more realistic and pleasing in effect than that attainable by any other method of using black crayons.



PEN PORTRAIT OF ALPHONSE DAUDET. BY E. DE LIPHART. (SUITABLE FOR PRINTING ON FINE PAPER.)

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 95.)

different positions before deciding. Most likely while doing this some chance pose will strike you as far more suitable than any before thought of. Models when resting will frequently fall into attitudes both graceful and picturesque, from which you may take some useful suggestions.

* * *

THE importance of a careful arrangement of drapery is apt to be overlooked. Drapery should be made to define, not hide the form beneath. The folds should be simplified as much as possible and the reason for them

Do not trouble yourself much about backgrounds when making studies. Let them be simple, and make sure they are of a color and tone fitted to harmonize with your subject and subservient to it; for remember it is imperative you should put the background in exactly as you see it in relation to the sitter, if you wish your study to be in keeping.

* * *

WHETHER when working in crayons it is better to use the point or the stump is an open question. The French schools decidedly advocate the stump, and when prop-

USEFUL large white flowers for painting are magnolias, old-fashioned white lilies, and day lilies. One may easily make outdoor studies of lilies. The first-named are always symmetrically arranged on the tall stalks, and it is easy to get a favorable view of them. Their texture is somewhat velvety, like that of the calla. The day lily is not so opaque, and wants to be treated more like the azalea. Lilies give excellent practice. The great difficulty with them lies in presenting them so that they will not appear conventional. With all the different kinds of magnolias there is no limit to what

one may do with them. They are polypetalous, and more difficult than the simpler single flowers; still, they preserve a deep concave centre that does not allow the shade to be broken up. Some may show tints that will call for cadmiums, ochres, Siennas, or madders; in any

them still be single. As to whether they are cultivated or wild, season and opportunity must decide. Fruit-blossoms, such as the cherry, quince and apple, make good studies. In painting the latter, notice where the gray tints fall upon the pure white blossoms, and it will

white, then in a little rose madder. This will make a combination, for local color, that is more pleasing than any thoroughly mixed color; then shade and neutral tint may be added where it is necessary; but do not let subsequent touches destroy the effect of the single dashes.



SPIRITED QUILL DRAWING BY ULYSSE BUTIN. STYLE SUITABLE FOR NEWSPAPER ILLUSTRATION.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 94.)

case let the gray tints be duly introduced; local color is not likely to be slighted.

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THE first departure from large white flowers should be toward smaller ones, and then light-tinted ones. Let

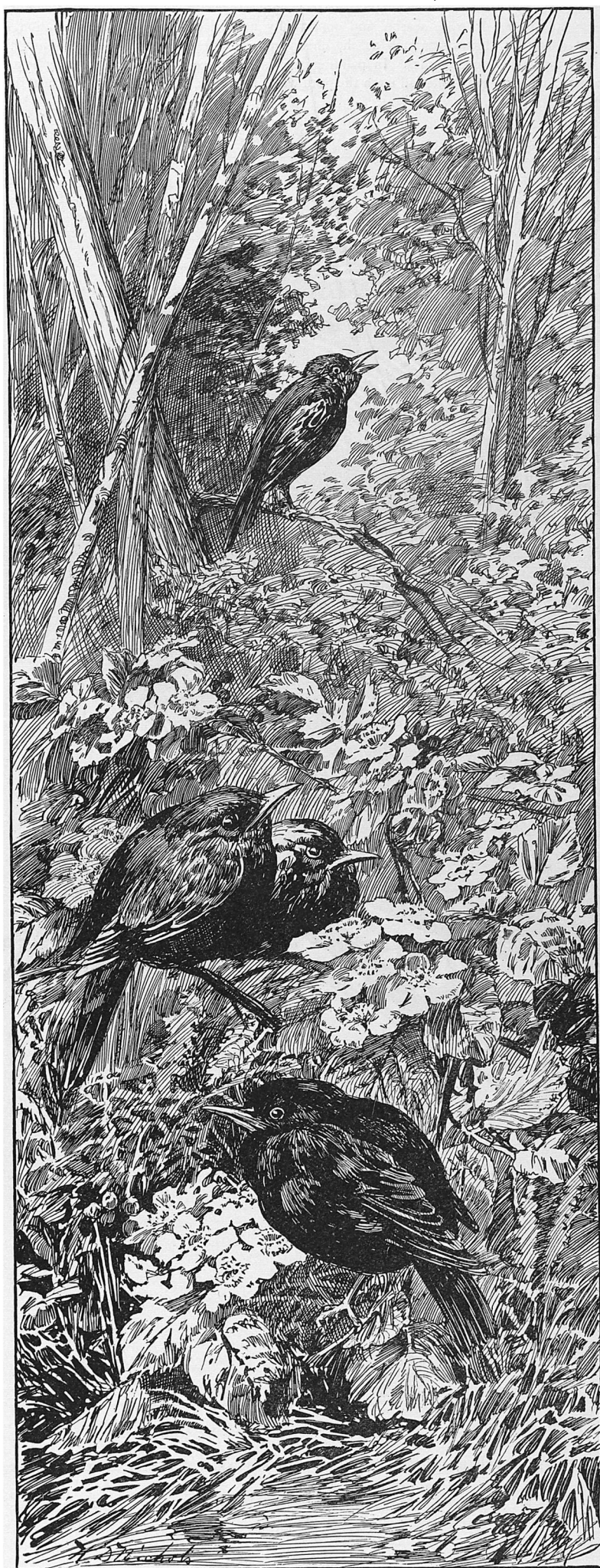
not be difficult to detect them upon the pink ones that are in corresponding positions. The buds are sure to be more or less pink; in oils, these may be produced very quickly and effectively with single dashes of a medium-sized sable brush that has been touched first in

To prevent cracking, in painting in oils, use very little siccative in the surface painting, and that little mixed with linseed-oil and spirits of turpentine, and let the picture stand from four months in summer to eight months if painted in winter before varnishing.

CHARCOAL DRAWING.

THE advantage of acquiring a knowledge of the technique of charcoal drawing cannot be too much insisted upon, no matter what branch of art the pupil finally intends to devote himself to. Charcoal is used in preference to all other materials in the best drawing-schools, especially in working from the living model. It is used by almost all artists in working the first rough sketch of their compositions. Some landscape painters make the most beautifully finished studies, and even pictures, in it. Decorative painters and others working on a large scale use it in sketching the rough outlines of their subjects, to be gone over afterward with the brush or with India ink, and also for studies in light and shade of parts of their compositions, draperies, flesh and so forth, and not infrequently make a cartoon of the whole subject thoroughly worked out as to light and shade and values in this useful medium. It owes its popularity as a sketching material to the facility with which corrections can be made in it; for, until it is "fixed," the whole of the work or any part may be dusted off the paper or canvas almost completely, and lights may be regained with the greatest ease by merely touching the drawing with a bit of rag or chamois skin or the tips of the finger. Those artists—and they are very many—who make complete studies or pictures in charcoal are attracted to it, not only by its facility, but by its very considerable range of values and of textures, the velvety quality of its darks, the delicacy and aerial effect of its lighter tones. Even to a consummate artist its facility in handling is of great value, since it enables him to finish his work at one sitting, and to carry away after a few hours' work as complete a study in black and white as he could do in several days in oil or in water-color, and a much more satisfactory one than could be done in any other *dry* medium.

It is necessary to be careful about the choice of charcoal. Unless for very rough outline sketching, it is poor economy to buy any but the best quality. It is not only disagreeable to find out as you work that your stick is partly soft, partly hard; that when you want a good vigorous black, it breaks under your pressure and scratches the paper; or that, on the contrary, when you want to draw a fine, clean line, it cannot be made to take or to hold a point. The best charcoal is made from osier or willow twigs. The sticks should be rather thick, shorter than the commoner sort, quite straight and free from knots and inequalities. The small branches of the elder and of the poplar also produce good charcoal; but it needs to be carefully sifted, as a large quantity of it is only second or third rate. In a country place, where it may be difficult to produce good charcoal (the best in "the trade" is imported from France), one may make it for himself. Take a small number of straight sticks of osier and pack them tightly in a piece of straight iron pipe; close the ends with stiff clay, which let dry in the



BLACKBIRDS AND BLACKBERRY BLOSSOMS. BY H. D. NICHOLS, AFTER FELIX ALBERT.

REDUCED DRAWING OF THE FIRST OF A SET OF THREE PANELS OF BIRDS AND FLOWERS (EACH 21X8). PRINTED IN FIFTEEN COLORS. TO BE PUBLISHED IN MAY, JUNE AND JULY.

shade (the sun or fire would be likely to make it crack while drying), and then put it in a coal or wood fire until the iron becomes white hot. When it is cool the charcoal may be extracted. This osier charcoal has so many good qualities, that if one cannot buy it, it will pay to learn to make it. It has a very even texture, rubs down well under the finger or stump, and gives a peculiarly rich black. It is easily dusted off and does not injure the surface of the paper. If it gives a reddish tinge, it is because it has not been sufficiently burnt.

The means for effacing charcoal are the following: A rather large cotton rag, with which one may dust off a large section or the whole of a drawing; a rough woollen rag, which pressed lightly on the drawing will make the part just a shade lighter; a piece of chamois skin, which may be used as a stump. The finger of an old glove turned inside out will make a firm stump. The fingers, and occasionally the palm of the hand will be used in the taking out the most delicate lights. If these means do not sufficiently take out the charcoal one may have recourse to bread or to soft india-rubber, never to rubber of the gritty sort.

Though work can be done in charcoal more quickly than in any other medium, still it will sometimes be desirable for the landscape artist to spend several days on a study, and, perhaps, to keep two studies going at a time, one of a morning and the other of an evening effect. It will be necessary, in order to carry back and forth the unfixed studies, to have a portfolio made with two or more stiff compartments, such as oil painters sometimes use for their wet sketches. Each compartment will hold a drawing so as to prevent its rubbing against another and so getting ruined.

Artists well accustomed to working in charcoal will sometimes tell one that all sorts of paper are good for charcoal drawing. Nevertheless, there is one very practical point which it will be best to attend to—namely, that the paper should not be sized, or but very slightly, so that the fixative may have a chance to penetrate the paper thoroughly. It is easy to test the paper with a little water, which should soak into it at once. Toned papers, gray, brown or of other tints, are good in very quick sketches to supply the middle tint, the high lights being either omitted, if not very important, or put in with chalk. One may make some choice among the many tints offered, taking a bluish gray for moonlight or rainy weather effects, and warmer tones for sunny effects. For finished work, however, white paper or a very light warm tone is to be preferred. The highest lights on such paper must be reserved, as in water-color work, and the use of chalk or Chinese white should not be permitted.

One may make his own fixative at a much cheaper rate than it can be bought, with copal varnish mixed with spirits of turpentine. This is to be applied at the back of the drawing, and must be allowed to soak through. Fixative to be used with an atomizer, white



STUDY OF LABURNUM.

(SEE PAGE 100.)

gum lac is to be dissolved in alcohol. The bottle will need to be shaken up from time to time, and the mixture is then to be filtered through bibulous paper and decanted. An atomizer can be made of any small tin tube, such as the handle of a mucilage brush. Bend the handle in the middle and file or bore a small opening there. The liquid will rise to this point of itself, and by blowing through the upper end of the tube, it will be scattered in small drops over the drawing. It is better, however, though more troublesome, to apply the fixative from the back. For this purpose it is well to have the paper stretched before beginning work, just as canvas is stretched for the oil painter. One can then lay the paper, face down, on another empty stretcher, which can be laid flat on a table or be stood up on an easel, and, the fixative being poured out in a large saucer, it is applied on the back of the drawing with a large, soft, flat badger brush, such as is used by oil painters as a blender. After passing the wet brush over the back of the paper two or three times it must be turned to see if the fixative has come through. If there are any spots still dry, it is turned back again and once more brushed over, particularly on these spots. This work must be done quickly, for if the fixative is allowed to get dry on the surface a second coat will not penetrate the paper. The drying of the fixative may be helped by applying blotting paper to the back of the drawing. If any wrinkles have been formed, the paper may be taken off the stretcher and may be passed through a press to remove them.

In shading an object or massing in a landscape or other study with charcoal, the best effects are got by proceeding at first by cross-hatchings, not attempting to get much variety of color by lighter or heavier pressure, as with crayon or pencil. The cross-hatching is to be opener or closer according to the depth of shade required; but all delicacies of modelling are to be got by taking off the charcoal, much or little, with fingers, chamois, or other means, at the same time blending more or less to give the requisite variety of textures. In this way landscapes especially can be very quickly and ef-

fectively sketched; the sky and water being most reduced both in texture and color from the first design; the distance less; near masses of trees still less, and the foreground shadows not lightened at all. Quality, values and modelling are thus got at once by the same operation — that of lightening, spreading and blending the charcoal markings. This must be taken into account when making the first sketch; for a heavy outline at the shade side of an object may furnish charcoal enough to cover down the entire object to its proper value, which a light outline would not. A clean and correct

outline may be better drawn at the end of a day's study than at the beginning.

For the same reason one should attack first the strongest darks; except that in a landscape, it is best to begin with the sky, after having outlined the most remarkable objects that stand up above the horizon. The charcoal removed from this silhouette in reducing it to its proper tone will generally serve to lay in the sky with. It may be reinforced, if necessary, with a little powdered charcoal applied with a rag or chamois skin, with the clean part of which light grays may be obtained, and high lights may be taken out with bread. Fresh bread must not be used as it makes the paper greasy. A small stump in gray paper, brought to a good point, is very useful in getting the drawing and the exact values of the distance, which should have a little more vigorous grain than is given by the chamois or the finger. The latter may be used carefully in the landscape to soften and round the forms obtained with the paper stump. Fine and rather thin brushes are often used in landscapes, to put in touches too delicate for the stump to give. For very rough foreground textures, such as stony soil, or rocks, or tree trunks, overgrown with lichen, it is often advisable to go over the surface first with a little fresh bread. This sticks to the paper in a way to give a large, irregular grain which catches the charcoal. If the paper becomes too greasy, or for any other reason refuses to take the charcoal, it is better to use powdered charcoal mixed with fixative and applied with the brush, than to have recourse to some other material, such as crayon or India ink. The same means is the only one that should be used for retouching when the drawing has been fixed, except that lights may then be scratched out with a pen-knife or eraser.

In any mode of drawing in a dry medium with crayon, charcoal or pastels, the handling of the stick of chalk or of carbon is of the first importance. Properly speaking, this is all line work, since, not only do the outlines count finally as shades, but the shades themselves are first massed in in short crossing lines or "hatchings,"

to be afterward more or less blended, rubbed down, lightened or re-enforced by the stump, rag or finger. It is necessary, then, that the

artist should make himself acquainted with the variety of lines that he may obtain with his stick of pigment, for such it really is. This variety is very considerable. The stick may be brought to a fine point for a delicate outline or for still more delicate stippling, or it may be worn flat to make a broad, brush-like mass of shade, or rounded to give a soft, broken and indefinite line. For large, sweeping curves it will be held long and used with a motion of the whole arm, as well as of the wrist. For shorter lines it will be held shorter. In filling in a mass of shade with hatchings, these will be longer or shorter, broad and ragged or narrow and sharply edged, closer together or farther apart, according to the depth and texture of the tint finally to be obtained. Skill in this work is to be gained only by incessant practice. Hold the crayon or charcoal with the thumb, forefinger and middle finger as long as possible; rest the wrist, except when drawing very long lines, on a guard or mahlstick, and make your hatchings indicate the direction of the surface you are copying, while, at the same time, they give its relative depth of color and coarseness or fineness of texture. Avoid square hatchings, unless you are representing something in nature which bears like markings. Crayon drawings should be kept under glass.

* * *

As it is not always easy to obtain the series of heads in planes or blocked out which are used in academies for the elementary study of the figure, we recommend as a substitute a single plaster head, over which a piece of thin muslin may be drawn tightly, fastened at the back. This will give only the general forms of the mask, as in the simplest of the usual models. With a little mucilage one may next gum the muslin closer in places to the features and obtain a more advanced head, and so on. Or several veils of nearly transparent gauze may be put on at first, and as the drawing progresses they may be taken off, one by one, exposing more and more of the model.

* * *

THE passage from black and white to the use of color can be rendered easy by a method of charcoal drawing touched up with pastels, much used and with admirable results by the famous Millet. It is necessary that the charcoal should be used lightly and with decision, very little rubbed down, especially in the foregrounds. The local tones of stuffs and of flesh can be rubbed in lightly over the charcoal or in the spaces left blank for them with colored pastels. Even the various greens of foliage may be slightly indicated; but the gray of the charcoal should dominate, and should give the tone to the picture. Very great colorists were not ashamed to do much work as apparently timid as this.

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 22.—No. 5.

NEW YORK, APRIL, 1890.

{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING 2 COLORED PLATES.



PEN PORTRAIT OF DANIEL VIERGE, MASTER OF PEN DRAWING. BY S. VIERGE.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 95.)

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